



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



XV.

THE BEAUVEAU BORIE COLLECTION, PHILADELPHIA.

(Described by W. P. Lockington.)

It was in 1866 that the late Mr. Adolphe Borie, secretary under General Grant, in company with his nephew, Mr. Beauveau Borie, entered the art realm of France, fortified with a sincere desire to furnish the walls of his Philadelphia residence with some good examples of European art.

The cultivation of a taste, employing both means and artistic discretion, led him finally to make a collection of some eighty good canvases, which since his death have been divided into four parts.

In dealing with a fourth, belonging to the above, an inspection discloses some of the Barbizon school, and others chosen for their own distinctive merit, with qualities and names that appeal most directly to the domestic love for color, action and sentiment.

From the low gray tones of Domingo to the bright singing colors of Roybet and Madrazo there ripple the low, sweet notes of Diaz, coupled with the basso profundo of the sterling Van Marcke.

Zamaçois is here represented in a small panel of a hunter, excellent in drawing and tone qualities, brightened, however, by the liquid waters and bright, sparkling atmospheric brilliancy of his friend Pico, whose "Venetian View," some 20x30, stands comparison in all that is bright, delicate and true.

Diaz, in four different locations, sounds the keynote to the domestic taste. A small 10x16, of "The Prophetess," is marked by the somewhat foreign departure of the use of the grays both in the Maid and surrounding details. In the 5x6½ panel we catch a glimpse of the artist in his natural element, "Fontainebleau," with the opalescent moonshine and forest, but crowned vigorously and gloriously by the 24x30, "Bathing of the Nymphs," in which two are seated to the right, while centred is a standing figure, all in the act of disrobing.

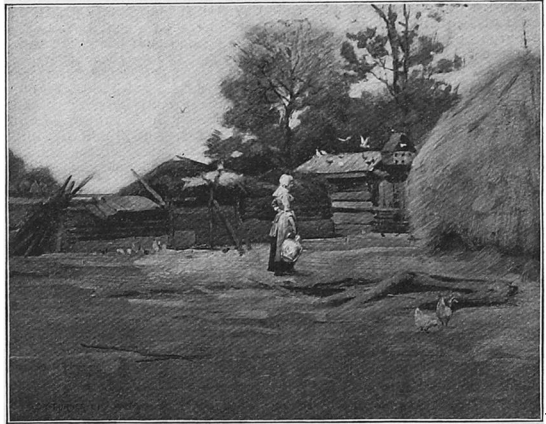
Goubie, quiet and subdued in his "Rendezvous," is offset by the more pretentious color scheme of the "Captives," by Luminais, and Roybet's "Harem" scene, glowing with rich vestments and inoculated with the sensuous qualities necessary to such an atmosphere. The white slaves and the dominant black are all accentuated with fine, broad qualities, while his "Cavalier," a 20x26, is remarkable for its fine interpretation, drawing and tone. With rare qualities of the draughtsman and the painter, Domingo is seen in a gloomy mood in a quaint interior depicting the card-players; while, more effulgent and dominating in color, Madrazo, familiar and brilliant, is seen in one of his earlier attempts but successful canvases, "The Dance." The lithesome maid, well poised before the two musicians, is replete with good qualities. Jacques's "Ducks and Drakes," stands companion to a small Dupré, "A Sunset," 7x12, in which minute details of sheep and landscape deny the assertion that he is better where the canvas is the larger. Near-by is a De Nittes, speaking with sterling force and exactitude in a Bois de Boulogne scene in which the modern carriages and horses trample hard the fallen snow.

Kindly Jongkind, in all his soberness, gives us the heavier atmosphere in his landscape, and Bonvin, marvelously well attuned, depicts the "Holy Sister" instructing the younger members with carefulness of detail and color.

Turner (?) is a doubtful quantity within this house, where it has an abiding place, yet accepted only with distrust. "The Mountain Peaks of the Engadine," surely a leaf from the later book, but without a guarantee.

"Counting the Sheep," by Michelli, full of the sober qualities, is a very acceptable work and worthy the companionship of Van Marcke, a 24x30, rich in composition and grouping, portraying in all the vigor of his better form cattle, sheep and landscape, a splendid emulation of his master, and a sincere and characteristic depiction. "The Defile," by Decamps, challenges by its superb breadth any canvas by the same artist within this city. The cleft rocks standing in all the gray silicious qualities, right and left, leave in admirable proportions space for the skies beyond, wherein the setting sun casts a furtive ray of light, reflected lightly upon the advancing horseman. Fine in texture, admirable in the low key, and exquisite in composition.

Sincere in their love and admiration of Fortuny, the "Breakfast in the Garden" is well hung, and well cared for. Too well known to need describing, suffice that the late William H. Stewart made every effort to secure it, but failed to move Mr. Borie in his sincere attachment to the work of one whose vision, somewhat limited, 'tis true, was always excellent in his representations and ability to command respect.



C. Y. TURNER, N.A.

IN THE BARNYARD.

(20 x 16.)



Devotion to the memory of a revered master has led Miss Helen M. Knowlton to complete her "Hunt's Talks on Art" by writing a biography of this great American painter. If life is thought, if man is understood by a record of his inner consciousness as expressed in his words better than by his daily actions—this is the ideal biography. The note-book which supplied the previous volume must have been in good stead for this one, as it is replete with anecdotes of those bright thoughts and sayings which Hunt scattered about him.

A requirement of true biography is lacking, however, in that the author's unmistakable veneration for her subject absolutely disqualifies her for the critical survey and summary of Hunt as a man and an artist. Nevertheless, the book is a most enjoyable record of the art life of a man whose sterling worth and sincerity have given him an abiding place among the men who laid the foundation for our national art reputation. The fame of the author of "The Flight of Night," "The Discoverer" or "The Bathers," is not ephemeral, and a volume like the one now under review will further endear him to his admirers, because therein they find his broad-mindedness, generosity and sympathy portrayed with loving hand.

The book, which is published by Little, Brown & Co., is gotten up in excellent manner and contains fourteen fine reproductions of some of the best works of the artist.

* * *

The last number of *Die Kunst Unserer Zeit* (Franz Hanfstaengl) contains, with the many meritorious photogravures and half-tone illustrations, also a continuation of the review of the Munich Annual Exhibition, and a recension of the "Secession" Exhibition of Munich. It demonstrates that there, as here, but little reason exists for such separation, as the illustrations do not by any means afford a sign of difference between the two schools.

The double number 11 and 12 is entirely devoted to an essay on Francesco Paolo Michetti, with numerous illustrations of his works. This artist is somewhat known in this country, a beautiful example of his brush was sold at the Bement sale last season, and now and then we meet with canvases at auctions or dealers'. Michetti belongs to the Reform group of Italian art which originated with Dalbono, Palizzi and Morelli; his work is exact yet strong, with the brilliant Italian color sense subdued by refinement and taste. His compositions, often dramatic, are always full of vitality, while the range of his subjects is remarkably varied without losing the individuality of the master's brush. I would especially recommend this number to collectors of monographs.